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| Title: Poetry Interpretation through Movement | | Instructor: Sherri France Newhouse | |
| School: Wake Forest High School | | WCPSS email: snewhouse@wcpss.net | |
| C-MAPP unit: Literacy and Dance Connections | |  | |
| Level of Learner:  Proficient | Length of Unit/Lesson:  2 weeks | | Setting designed for:  Dance studio |
| Essential Standards:   |  |  | | --- | --- | | P.C.1.4 | Create interdisciplinary projects integrating dance and other disciplines. | | P.CP.1.4 | Use a defined creative process to plan, create, revise, and present dance | | P.R.1.2 | Compare the choreographer's intent and the audience members' interpretation of meaning. | | W.11-12.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. |  |  |  | | --- | --- | | RI.11-12.6 | Determine the author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text. | | | | |
| Instructor Materials: Music for Modern Dance Class collection, Copies of the poem, “Tableau” by Countee Cullen, access to the internet (music sites), Audacity or another voice over recording application, copies of Poem Pre-Planning sheet, rubric from CMAPP , Big paper, markers | | | |
| Content Vocabulary: Tableau, Phrasing, Timing, Choreographic Process, Choreographic Intent | | | |
| Academic Vocabulary: Poetry, Meter, Writing Process, Author's Intent | | | |
| Lesson:  Day I:   1. Warm ups 2. Lead students into an improvisational segment of the warm up using stimulus/response to music. Begin incorporating action/ quality words as students continue to respond. 3. Circle time: Discuss the need to interpret music and words through movement. 4. Define the vocabulary words that students will use for the unit. 5. Give students copies of the poem, “Tableau”. Each student should read silently. 6. Do a “round Robin reading of the poem at the end of class. 7. Ask students to think about the poem and what the author’s intent may be. Ask them to come prepared tomorrow to discuss it. Collect copies at the end of class.   Day 2:   1. Return the poem “Tableau” 2. Give out copies of the Poem Pre-Planning Sheet. Ask students to complete these on their own. 3. Engage students in a discussion regarding authors’ intent and devices used. 4. Catch phrases and student quotes, especially those that use movement imagery vocabulary 5. Introduce the concept of the choreographic process and begin delegating the tasks to generate a piece of choreography by following the steps of the choreographic process. Use the CMAPP comparison chart for reference. 6. Students warm up as usual and begin improvising segment. Teacher will lead the improvisation section by giving stimulus cues from the poem. 7. Students are given specific phrases from the poem to use as an inspiration for choreography.   Day 3:   1. Begin with usual warm ups, being sure to embed improvisational segments using imagery as stimuli. 2. Continue refining phrases and share with the class. 3. Listen to musical composition that will be used for accompaniment for the piece. De-construct the music into sections and determine, if, and where students will embed vocalizations form the actual poem. Record the music. This will be a process that may not be completed today. Students can continue to use their interpretations of the poem to create various sections without necessarily using the accompaniment.   Days 4-8   1. Begin with the unit warm up. 2. Continue using the choreographic process to put the pieces of the dance together. Students will spend the next 3-4 days “drafting” the dance. During this process, editing and revising also takes place as spacing, timing and accompaniment all impact the direction of the choreography. Continually remind students that this is not an end product, but a process. The focus should remain to interpret the meaning of the poem, the authors’ intent, through the choice of movements, shapes, spacing, effort qualities, timing and dancer focus. 3. Culminate each day’s rehearsal with a “final” informance and reflections on which direction to go the next day   Day 9   1. Warm up. 2. Use a video recording device to videotape the dance and show the product to the students. 3. Have students critique their own performance, and the actual choreography. Ask “is the purpose of the choreography clear?” “Does the choreography match the authors’ message in the poem?” “Was your own technical performance strong enough to communicate the meaning to the audience?” Compose a list of items that we need to address as we move towards “editing” (staging) and “publishing” (performing) the dance for a wider audience.   Day 10   1. Warm up. 2. Address concerns seen in the choreography. 3. Discuss lighting and costume choices for the piece. | | | |
| Differentiation :   * Some students may take on leadership roles as primary “choreographers” while others may wish to only be involved in the movement, without giving a lot of input into movement choices. * Some students may wish to examine their strengths in audio editing and recording, taking on the role of providing the final cut of accompaniment for the group. * Some students may wish to capitalize on their clear speaking voices by possibly providing the vocals for the accompaniment track * Some students may have experience and the ability to design or pick out costumes for the piece * Some students may design the lighting plan | | | |
| Assessment:   * CMAPP Poem Rubric * Vocabulary Quiz | | | |
| Resources for this unit/lesson:  CMAPP Poem Process Pre-planning sheet  Itunes | | | |